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RANJITHA GOVINDARAJU



RAJALAKSHMI



PARSHINI MANJUNATH

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ಮಲೇರಿಯಾ ನಿಯಂತ್ರಣದಲ್ಲಿ ಸಮುದಾಯದ ಸಹಭಾಗಿತ್ವ

ಮಲೇರಿಯಾ ರೋಗವು ಹರಡದಂತೆ ಈ ಕೆಳಕಂಡ ಕ್ರಮಗಳನ್ನು ಅನುಸರಿಸಿ:

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Continued from page no.4.

22. The ragas in which both the Ma appear are similar in nature. The aaroha is different but the avaroha is quite similar.
23. In the ragas sung at 1st prahar of the night and which have both the Ma, Shuddha Ma is taken in both aaroha as well as the avaroh but Teevra Ma is taken mainly in aaroh.
24. In ragas of 1st prahar of the night aarohi Ni and Avarohi Ga are Vakra. Ni in the avaroha is not emphasized.
25. In Hindusthani classical music as opposed to the Karnatak classical music, the swar is more important than the Taal.
26. The poorv ragas show their special characteristics in the aaroha where as the uttar ragas show their special characteristics in the avaroh.
27. Each Thaata can produce poorva and uttar ragas.
28. In the ragas of the serious, calm nature Sa , Ma , Pa seem to have a prominent place. They are more effective in the Mandra Saptak. Whereas in the ragas of light mood, this is not found to be so.
29. While entering from one Thaata into another Thaata, Para Mel Praveshak ragas (ragas on the border of the two Thaats) are rendered.
30. The sequence normally followed is sandhi Prakash raga then ragas with Re Dha shuddha then the ragas with Ga , Ni komal.
31. Sandhi Prakash raga invoke Karuna , Shanta rasas. The ragas with Re, Ga , Dha shuddha invoke Shrunngaara and Hassya rasa. The ragas with Komal Ga, Ni invoke Veera, Roudra rasas.
32. The ragas which have Komal Ni normally have Shuddha Ni in the aaroha. For example Kaphi and Khamaj.
33. When two to four notes are together they cannot be called a raga . They can at best be called a taan.
34. In raga notes can be prominent or insignificant (insignificant does not mean absent though).
35. After twelve at night and twelve in the morning Sa, Ma, Pa start assuming importance gradually.
36. In the ragas sung in the afternoon, Aaroha either does not consist of Re and Dha or they are insignificant. In these ragas Ga and Ni really shine with full glory.
37. The ragas with Sa, ma, Pa as Vaadi are of serious nature.
38. In the dawn time ragas Komal Re and Komal Dha are predominant and dusk time ragas have the prominence of Shuddha Dha and Shuddha Ni.
39. The combination Ni Sa ReGa immediately establishes Dawn - Dusk time raga.
40. Poorva ragas are more elaborate in the aaroha and uttara raags are more elaborate in the avaroh. ○



Dr.A.H.Rama Rao & Sudha Rao page

Kittappa Pillai dance festival:

Veteran Guru Kittappa Pillai was a great exponent of Bharatanatyam. He was an expert singer too. He had among other specialities an impeccable sense of laya and his kala pramana never wavered even a bit during the course of a composition. While conducting the programme, he commanded the kala pramana so majestically that the dancer had the total freedom to concentrate on the dance movements. This used to give a feeling of total abandon, extreme joy and ecstasy for the dancer. After his death in October 1999, one of his prominent disciples and a noted dancer-choreographer-Guru Padmini Rao of Ponnaiah Lalitha Kala Academy, has started a dance festival for youth in the former's name to perpetuate his memories. The young dancers are provided with an opportunity to expose their talents. They are asked to perform compulso-

rily one of the varnas of the famous Tanjore Quartette.

This year's and the fourth such festival was held at Chandra Prabhaya auditorium. Chandra Prabha, a disciple of Manjula Paramesh, gave the first programme. She seemed to be good in abhinaya. The varna in Khamach was well explored by her in the demonstration of her latent talents.

Archana Shastry charms:

Tall and well disposed Arachana Shastry, a prize-disciple of Guru Radha Sridhar of Sri Venkatesha Natya Mandira and the daughter of an eminent advocate C.N. Sathyanarayana Shastry presented the second programme. She seemed to have some problem in her legs but still, she negotiated the dance as she wished, with a compositional command and grace. She worked out the Shankarabharana varna 'Manavi chai' by Tanjore Quartette with a textbook perfection and charming formal integrity. With a keen sense of timing the artiste responded to every inherent or marked nuance of shading and expression. The picture

REVIEWS

of a virtahothkhanthitha nayika was graphically presented by her. The nritta and nrithya aspects were well taken care of. In a rarely heard Purandara dasa pada 'Maruthane elendu ebbisidalanjaneyu' (set to a pleasing Vasanthi raga), the saint-composer describes Anjana, the mother of Anjaneya waking him up and enlisting his deeds to be executed in the service of Lord Rama. Archana endeared herself to the lovers of dance with her neat abhinaya. In the following Behag javali 'Idene sakhi', one got the glimpses of Vasakasajjika and Virahothkhanthitha nayikas. She had packed the concluding Brindavani tillana with some attractive charis, greeva bedhas and teermanas. Praveen kumar (nattuvanga), Bharathi Venugopal (vocal), A.Nagaraj (violin) and V.R. Chandrasekhar (mridanga) imparted useful support.

All night musical soiree

The 21st all-night musical soiree held at the IISc gymkhana under the aegis of Gururao Deshpande Sangitha Sabha led by veteran singer Pandit Vinayak Torvi and

tablaji G.S.Hegde provided not only a treat in Hindusthani music but also in Carnatic music. Ace violinist proficient in both the systems of Indian music M.S.Goplakrishnan inaugurated the festival. Srirama Deshpande, a disciple of Pandit Ulhas Kushalkar unfolded raga Yaman in all its glory. The bhajan sung by him was just moving.

MSG & Narmada shine:

Accompanied by his daughter Narmada, M.S. Gopalakrishnan was at the top of his brilliance and expertise in delineating Maru Behag. The raga roopa was emphatically, artistically and aesthetically drawn by the artistes. Another raga Jog was also featured with all its nuances. It was noteworthy that the instrumental play was captivating due to the gayaki-based renditions. Arathi Anklekar (vocal), S.Shankar (Karnatak-vocal), Ronu Majumdar (flute), Pt. Vinayaka Torvi, Ravindra Yavagal, Rajedra Nakod, Gurumurthy Vaidya (tabla), Vyasamurthy Katti, and Ravindra Katoti (harmonium) were the other artistes who presented their programmes during the all-night festival.

Resplendent Rachana:

In her "Manjeera Manasa Yaaga", a Bharatanaty presentation at Ravindra Kalakshetra last week, young R.Rachana gave a creditable account of her artistry. Trained by Guru Jyothi Pattabhi of Sadhana Sangama, Rachana struck interesting nritta bhangis with some attractive paadagatis knit with beautiful jathis while eulogizing Lord Nataraja on the basis of "Narthana Nataraja" set to Hamsadhwani raga.

The popular Papanasham Shivan varna in Dhanyasi raga "Swamiye inda mayam" was delineated by Rachana in all its manifestations. The virahoth khanditha nayika explicates her pathetic condition in the absence of her nayaka Krishna. All the pleasant and sweet things annoy her constantly without Him. She awaits the return of Krishna. These were neatly depicted by Rachana in her abhinaya. She needs to perfect her ardhmandalis and the subtleties of the laya. The Tamil pada "Edakkittanai modi taan" was explored well for characterisation of a khanditha nayika. This nayika questions

her Lord Shiva and expresses her anguish over His contempt towards her. Rachana won the audience applause for her exposition. She also did well in the portrayal of an engaging Kannada pada by Shavadhani R.Ganesh. "Illi baarendu sollisidavanelli" in Behag raga focussed on the vipralabdha nayika. A depressed heroine beseeches the creeper to describe her pangs to the Nayaka who had promised to meet her but never turned up. The portrayal could fetch her full marks. A tillana by mridangist G.Gurumurthy in Nalinakanthi raga was the fitting finale. Guru Jyothi Pattabhiram (nattuvanga) led a successful team of musicians who contributed their artistry positively.

Dr. Pavithra delights:

It was a delight to watch Dr. K. S. Pavithra, a researcher in psychiatry and a disciple of Dr. Vasundhara Doreswamy of Mysore, presenting a Bharatanaty recital filled with full involvement and dedication. She had the sincerity of purpose. And hence whatever she did on stage at Nayana during her EFECEP recital established an intimate rapport with the audience. With a fine

orchestral support led by her Guru Dr. Vasundhara Dore swamy on nattuvanga she rendered Krishna kavuthuvam (Mohana) with ease. She had Sridharan Mudungadi's "Koti punyamu undadi" addressed to Lord Shanmukha as the main item of her recital. The nritta, nrithya and abhinaya aspects of the varna were proportioned well. While the nritta and nrithya were of high standard marked by varieties of adavus, charis and teer-manas her abhinaya seemed to be ripened with a touch of her experience and expertise. Her facial expressions were also apt. Pavithra excelled in her abhinaya and the javali in Anandabhairavi raga 'Madhura nagarilo' had a vibrant exposition. As a welcome and successful attempt she had adapted an Akkamahadevi Vachana "Chilipiliguttuva" to the vocabulary of Bharatanatya. One liked her sundari neck movements, rich charis and demanding teermanas in the rendition of the concluding tillana set to Dhanashri raga.

Kumara Vyasa Bharatha attracts

The 55th anniversary and convocation of Keshava Nrithya Shale was held at Ravindra Kalakshetra for two days. On the first day morning a symposium was held dealing with the Kannada songs to be adapted to Bharatanatya. Dancer-Gurus Sundari Santhanam, Lalitha Srinivasan, Shakunthala,

Vasantha lakshmi, Dwaraki Krishna swamy led by veteran Guru H.R.Keshavamurthy contributed their invaluable views on the subject. Reputed scholar Dr.R.Sathyanaarayana was the coordinator.

In the evening the twelfth dance drama in a series of eighteen dance drama under the title of "Kannada Kavi Kaavya parampare" was unfolded under the able direction of Guru Keshavamurthy. Key episodes from Kumara Vyasa Bharatha (Maha bharatha by Gadugina Naranappa were re-enacted on the stage. Verses drawn from the epic were set to Carnatic ragas and usefully delineated. Dance composition was by B.K.Shyam prakash and Vasanthalakshmi. As usual, the pit of the Ravindra Kalakshetra stage was used and it was nice to see the musicians sitting there and lending live music support. Male and female voices were used for dialogues which enhanced the dramatic effect. Traditional costumes and appropriate properties caught the eyes of the connoisseurs. The students of Keshava Nrithya Shale brought laurels to their Guru with their good performances.

Golden jubilee of Sri Rama Lalitha Kala Mandira:

Sri Rama Lalitha Kala Mandira, now in its golden jubilee year, held its 17th Spring Music festival at its premises for nine days. Sri Devagiri Sangeetha Sabha under its auspices has been actively engaged in the propagation of Carnatic music by holding varieties

of Carnatic music programmes. The Spring festival featured top-notch musicians drawing large audiences. The open-air auditorium well suited for these programmes.

Sanjay Subramanyam's recital showed that his renditions are very much worth listening to and way ahead of all the younger artistes in evoking raga moods. I was transported into another world of bliss when he sang Shankarabharana for Thyagaraja's quaint krithi "Vallagaa danaka, Seethavallabha, brovu". Though he could have infused more bhava into it, the import of the krithi could impress the audience. The kalpana swaras appended to it brought to the fore his laya acumen. Same feeling persisted while hearing to a Purandaradasa krithi "Ninna nambide" set to Mukhari raga. The swara embellishment was rewarding.

Sanjay scored well in the selection and presentation of some interesting ragas. The strong emphasis on the vadi and vivadi swaras and the balance maintained between them in the alapana of Neelambari was remarkable. He neatly sang a rare krithi by Ponnaiah Pillai "Amba Neelambari". The drawing of the Saveri raga on a wider canvass was marked by a couple of ingenious strokes. The alapana followed by the Thyagaraja krithi "Durusuka" with neraval was never at a loss of melodic ideas while the rhythm and melody blending in the rhythmic work of swaras in attractive patterns was as good as ever.

Pavani, the 41st mela kartha raga was the raga, tana and pallavi raga. Its portrayal in all its majesty and detail in sectional endings was of a high class. The pallavi line "Paalimchu Kamakshi Paavani" with the name of the raga inserted cleverly into it was manipulated in different speeds and gaits. This held proof for his Karnatak mastery. H.K.Venkataram (violin), Vellore Ramabhadran (mridanga) and B.N.Chandra mowli (khanjira) did full justice in their supportive roles.

Artistic Nagamani Srinath

One of the leading female singers of Karnataka Nagamani Srinath sang in a clean and polished manner. Her assets are: well-honed artistry and a rich voice which can easily traverse three and a half octaves. Sometimes one is carried away by her dual voice effect. All these were available in plenty in her concert on the third day of the festival. Thyagaraja's "Bhuvni dasu dani" (Sriranjini), Shyama Sastry's "Ninnu vinaga mari" set to a teasing viloma chapu tala in Poorvi Kalyani raga and a Tamil composition by Koteeshwariyer

"Arul tara" accounted for a sumptuous feast of Karnatak classical music.

Vakulabharana was the raga, tana and pallavi raga. Nagamani developed raga phrases delicately and with much of the old magic of her fine lyrical manner. Her tonal finesse beautified the approach to the higher sthayis. The characteristically melodious delineation was fetching. "Geetha priye sangeetha priye raga Vakulabharana priye", the pallavi line was ornamented with the entire traditional pallavi rendition. Nalina Mohan (violin), C.Cheluvraj (mridanga) and Dayananda Mohite (ghata) rose to the occasion in enriching the recital.

MUMBAI MEETS/ B.N.:

Mysore Sangeetha Vidyalaya, Dombivili, Mumbai led by a famous vocalist-teacher Uma Nagabhushan celebrated the birth centenary of the Rashtra Kavi KUVEMPU. The celebrations were inaugurated by the great patron of classical music and dance and also the Commissioner of Transport and Pub-

licity I.M.Vitthala Murthy, IAS. The endearing bureaucrat Vitthala Murthy observed that Kuvempu has enriched Kannada literature with his contributions. He envisaged a Universal Man and he had a far sight. And hence, he was never confined to Karnataka only. His Ramayana Darshanam is an eternal work, he observed. Later he honoured the Principal of the Vidyalaya Uma Nagabhushan. Suman Chiplinkar presented a brief account of Kuvempu's life and works.

The highlight of the celebrations was the presentation of Kuvempu's compositions by the students of the Vidyalaya. With music set by Uma Nagabhushan comprising classical ragas, it was a delightful experience to hear them. The Naada Geethe "Jaya he Karnataka Maathe", "Elleliyu neenideyanthe", "Baagilolu kai mugidu", "Yugadi", "Maagi P.T.O

ANNOUNCEMENT

As in the past years, this year also Sri Thyagaraja Gana Sabha Trust will celebrate Sri Shankara Jayanthi Sangeetotsava at Sri Vani Vidya Kendra, Rajajinagar from 20-4-2004 to 25-4-2004. In this connection competitions are also being held in vocal, instrument and Karnatak percussions on 28-3-2004 and 11-4-2004 respectively. The competitions will be held on the said days from 9 a.m. onwards. For applications, entries and other details contact the following phone numbers: 2359 1723, 2357 9372, 94480 89890, 2372 6937, 2372 2956, 2332 2239, 2357 6102 and 98454 89974.

‘Garland’ N. Rajagopalan from Chennai writes:

Dear Dr. Surya Prasad, Hindu mythology and music refer to varied aspects of Goddess such as Meenakshi, Kamakshi, Vishalakshi, Neelayatakshi, Meenalochani etc. Our great, legendary authors and composers have drawn utmost delight in the most picturesque descriptions of the eyes of deities. Not only they have gripped the attention and imagination of devotees but it has lent colourful, meaningful feathers to music, dance, painting, sculpture, culture and more particularly normal living standards by all accounts. It is always a joy to the soul to see a beautiful face. The joy is greater when the face is cultured. The joy is remarkable if it is that of an artiste who radiates bhava, rasa with a message. The joy is supreme when it is that of a Goddess. All, thanks to the beauty of the eyes, the lessons they teach, the message they radiate!

The cover page of *Gunagrahi* VI/9 inspires the above thoughts on seeing the wonderful galaxy of looks portrayed therein. One gathers the joy of seeing the charming child, the loving sister, the fond mother, the beloved spouse, the patronizing, benedictory Goddess, etc. -all with meaningful, cultured, suggestive, communicative ‘looks’. Lord! How much have You invested in the looks of the fair sex! You should have laboured hard to divine and devise them all! How poorer would our literary and music works, icons, painting, etc. be without them? *Gunagrahi* readers should appreciate the good presentation. We wish the artistes all prosperity and thank *Gunagrahi* for the thoughtful presentation.

Item 2. A personal request: I am now bringing out two works——(1) on ‘**Music Therapy**’ and (2) ‘**A Garland for Patrons**’. If you identify the ‘foremost, nishkaama patron’, kindly let me have full details of him for his lavish **patronage of artistes**, purely for arts’ sake. Quicker, the better. Let it refer to his place and date of birth, parentage, occupation, nature of artistic activities, approach to and kind of patronage etc, — in short, all relevant data that should highlight his contribution and eminence.

chali” and others sung by them won the instant applause from the audience. Sowmy, Sukanya, Susheela, Aruna, Aanandlakshmi, Ravikiran, Sowmyashree, Mahalakshmi, Srinath, Padma, Pavithra and Vinod Phadke (harmonium), Phaneesh (mridanga) and others stole the show.

B.L.Lalitha of Bangalore Doordarshan presented a captivating Bharatanatya featuring “Valmiki bhagya” based on Kuvempu’s Ramayana Darshanam. Her choreography was all encompassing and enthralling. Srivathsa (vocal), Chandramowli (mridanga), Brinda (nattuvanga), Vivek (flute) gave excellent support.

Tarangini Veena trio concert featuring Dr.Suma Sudheendra and her disciples C.M.Praveen and B.Divya accompanied by B.C.Manjunath (mridanga), S.N. Narayana murthy (ghata) and B.K. Chandramowli (khanjira) at Ananya Sabhangana, Malleshwara on Friday 19th March 2004 at 6.30 p.m. The concert will be followed by a question-answer session on the Tarangini Veena.

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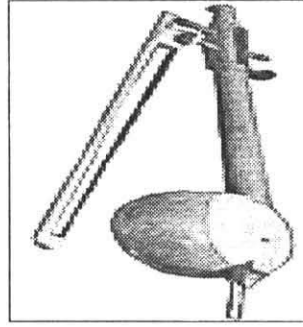


S.K. Lakshminarayana (Babu) Page

.L.E.I.S.U.R.E.

PHOTO QUIZ

Name this instrument ?



SOLUTION TO PHOTO QUIZ

Turkish fiddle

QUIZ OF FINE ARTS....18

1. Chitta Ranjani is a _____ raga
2. It is derived from _____melakartha raga _____.
3. Give its scale.
4. What is its speciality?
5. Name the famous krithi in Chitta Ranjani raga.
6. What is Chittam?
7. What do you mean by Chitta taanas?
8. What do you know about them?
9. They are usually taught in _____raga.
10. Kadri Gopalnath has been selected for _____ national award.

SOLUTION TO QUIZ...18

1. Janya raga (derivative raga).
2. 22nd ; Kharaharapriya.
3. Sa ri ga ma pa d ni—i da pa ma ga ri sa.
4. It takes the notes of the ancient Saama gana scale.
5. "Naada tanuamansham" by Thyagaraja.
6. The circular black paste at the centre of the right head of the mridanga.
7. They are set exercises intended for developing the finger technique in Vena play.
8. After a course in the Geethas and before beginning the practice of varnas, Students of veena are taught chitta taans.
9. Ghana ragas like Nata, Gowla, Arabhi and Sriraga.
10. Padma Sri.

ANNOUNCEMENT

◆ Artistes, Authors and publishers are welcome to send two copies of their books/cassettes/CDs on Indian music (Karnatak, Hindusthani, Sugama Sangeetha, folk music etc) and Indian dance (classical and folk) to **GUNAGRAHI** for review. While every effort will be made to acknowledge receipt of the same under "New Arrivals", the decision to review a book/cassette/CD rests entirely with the journal.

◆ The Sabhas, Organisations, Institutions and organisers are hereby requested to send the details of their forthcoming activities/programmes as also the events held to get them enlisted in the current issue of **GUNAGRAHI** by post and/or through e-mail on or before 8th of every month.



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